



summer arts
CALIFORNIA STATE UNIVERSITY

csusummerarts.org

CSU The California State University

Newsletter

Your quarterly source to share Summer Arts experiences and get Summer Arts news!

Fall 2010



CSU SUMMER ARTS TURNED 25 THIS YEAR!

What a fun-filled year we had. 378 students participated in 15 different workshops, and we offered 40 different public events, including the student culminations. Speaking of student culminations... we counted 2107 heads at the culminating events this year! Read on to learn more about our fantastic 2010 season...

Each issue of this quarterly newsletter highlights Summer Arts students, former course coordinators, and former guest artists. This is a forum to tell everyone about your Summer Arts experience, or to tell us about what's happening in your life now. We would love to hear from you! If you want to write an article for the newsletter, please email your story idea to jsharp@calstate.edu.

ALUMNI SHOUT-OUTS

We are inviting all of our alums to tell us what you've been up to! Email the details to Kelley Lansing-Moreno: klansing@calstate.edu, and we'll publish your info in our next newsletter.

THE SUMMER ARTS SOCIAL NETWORK

There are so many ways to stay connected with Summer Arts:

Become Jim's friend on Facebook
www.facebook.com/people/Jim-Spalding/687446321

Follow CSU Summer Arts on Twitter
www.twitter.com/CSUSummerArts

Watch CSU Summer Arts videos on YouTube
www.youtube.com/user/CSUSummerArts

Connect with CSU Summer Arts on MySpace
www.myspace.com/csusummerarts

Get regular updates about Summer Arts courses, guest artist public events, fun trivia, and general good times. Linking with Summer Arts will also give you an opportunity to reconnect with other Summer Arts students, alumni, course coordinators and guest artists.

CSU SUMMER ARTS 2010 STUDENT QUOTES

We know Summer Arts is great, but that doesn't mean we don't like hearing it! Here's what some of our students had to say about their recent Summer Arts experience:

Thank you. A month long joyous, live shattering and rebirthing, spiritual, essential, necessary, phenomenal, earth moving experience.
- *Ensemble Intensive with Steppenwolf Classes West* student

The guest speakers were phenomenal! They were far more involved than I thought they would be – so cool!
- *Animation: Making a Hand-Drawn Animated Commercial* student

The students and instructors were some of the most amazing, friendly, varied and inspiring people I have ever met. The blend of talents and personal backgrounds that united in this class was just incredible and tons of fun.
- *Toy Design: Concept to Product* student

This course blew my socks off. Thanks.
- *Building Reactive Sculpture* student

It was amazing and I'm leaving here with a bigger perspective on what I can do with my career and how important it is to stay honest and true to who I am.
- *Urban Bush Women Dance* student

It's the guest artists, the exercises, the lectures, the community, the permissive atmosphere, the passion, the shows, the constant push push push for growth and expansion beyond what we think we know.
- *Writing Hybrid Narratives* student

This is my third time visiting Summer Arts. Every time my expectations are blown away and this experience is an important process to the evolution of my work.
- *Clay as a Medium for Sculpture* student

The real-world aspect of the class was awesome. Working with these pros was amazing!
- *Auditioning for the Broadway Musical with Paul Gemignani* student

The public events added to the full artistic immersion experience of the program. They were some of the best shows I've ever seen.
- *Solo Performance* student



MY SUMMER OF 2010

By Vida Samiian, Dean, College of Arts and Humanities, Fresno State

Student, *Writing the Memoir: Transforming Truth into Art* and *Writing Hybrid Narratives*

If I could pass one mandate as a dean, it will be to require every university administrator to enroll in a course, each year; and highly recommended is a Summer Arts course – in particular *Writing Hybrid Narratives*.

Throughout the year administrators drown in the language of memorandums, justifications, appendices, contingencies, and mandates – at best we read or write a white paper arguing for this or that strategic priority. This language attacks the core of our intellect, the grey matter, our ability to think, imagine, and dream of what could be...

The decision to enroll in the *Hybrid Narratives* workshop emerged in a moment of impulse, to open the window for some air, to jump in the water from the edge of the cliff. When I received the first assignment from course coordinator Doug Rice along with his words of encouragement, any remaining feelings of hesitancy dissipated.

Like a child exploring the world, I was about to wonder in the rediscovery of words, phrases, sentences, structures, the stuff of language...

With *Hybrid Narratives* we fell into a routine that never got old, the experience of discovery, rediscovery and joy. The first half hour we stayed together with Doug, then we broke into two groups to savor the presence of one of our two guest writers, Camille Roy and Debra Di Blasi; together they took us on an unforgettable journey of delight, exploration and wonder, into the beauty, complexity, and generative power of language.

Every morning, I entered the class, with my notebook and pencil, in anticipation of Doug's reading – he sat behind the desk, his presence

filling the room, with infinite and open intention, reading what he had written by hand the day before – at times, unable to decipher his own handwriting, reinventing the words.

Every morning I sank in a chair, became one with the plastic of the chair, dissolving in the moment, carried by his rhythm; his voice, the living words emanating from his body, seeping into my bones. I sat and soaked the narrative; his words rained softly, gently on me, on all of us, with breath and beauty.

"Form is never more than a revelation of content; everything moves to revelation, the very life of language comes to life through form. Form makes the whisper and echoes of language visible."

Camille Roy's sessions were an exploration of theory and concepts connecting the author to the text.

She helped us make sense of complex texts with her carefully guided conversations. Turning the lights off, the soft shade of morning light filled the room through the windows with northern exposure. Her questions gently probing, guiding us to explore, think, dig a little deeper to understand the rupture of boundaries, the discontinuity of the self... to understand the story of seeing the self as a narrative of who we are – thus the origin of fiction... to navigate the disjunction between self and body. Standing still in the places of discomfort.

Debra Di Blasi unraveled the boundaries of creativity with her presence, ideas, and voice; her poetic prose and performative poetry offered a perfect reflection of the many layers of hybrid narrative. Her class time filled with

creative assignments unraveled hybridity and innovation. Writing without verbs, writing with only verbs. Debra's prose runs like a river that calls you and invites you to immerse, to drown yourself in the ripples of language, the wonder of structure, the dissolution of boundaries; her assignments take you to a place of childhood where sounds, music, sense and nonsense come to life.

And the community of student writers in the class, daring, eloquent, and magnificent, stretched my mind and carried me away every day, with their readings and insights.

The experience of this workshop penetrated under my skin, slowly transforming my language of memories and expression; and I know it will seep deeper with time, invading every cell and filling all the empty spaces – reviving the language of longing, desire, and passion. Thank you, Doug, Camille, and Debra. And thank you, Summer Arts!



The Dean reads her work at student culminations

ON YOUR MARK, GET SET, FIGHT!

By Collin Bressie

Guest Artist, *Sword and Forcery: Armed and Unarmed Stage Combat*

This year I had the privilege of participating in the CSU Summer Arts festival. I assisted in the *Sword and Forcery: Armed and Unarmed Stage Combat* workshop coordinated by Tom Provanzano and led by guest artist Tony Carreiro. The goal of this workshop was to give all the participants the basic skills and techniques required to safely and accurately portray staged violence with Elizabethan rapier and dagger. Training in stage combat is an essential part of education for any actor who wishes to pursue a career onstage. The knowledge and skills to not only know how to fight safely onstage but also learning how to act a fight. It's not enough to know how to fight safely onstage, actors must know how to dissect a fight and make strong choices which allow the actor to pursue their objectives. Students at our workshop were given six days of intense technique and drilled rigorously. They were then given four days to select scene

material and learn a four phrase fight to create a three to five minute scene. The majority of the scenes included classical scene work, and many students drew from Shakespeare.

This scene work allowed students to implement the knowledge gained from all their hard work and apply it to create dynamic characters and tell a story with their fight scenes. Many of our students never had the opportunity to receive any type of stage combat training. Many of the students commented how much they valued the training and felt they would like to have more training opportunities like *Sword and Forcery* in the future.

I remember my first stage combat intensive workshop, it definitely changed my life for the better. To hear so many students comment that the *Sword and Forcery* workshop changed their lives and made them better artists was

a magical experience for me. CSU Summer Arts takes great effort in ensuring that young artists are provided with a wide array of training opportunities. They also pride themselves in providing a nurturing learning and teaching environment. All the students kept very positive attitudes throughout our workshop and every staff member was there to ensure we (as guest artists) had the best teaching experience possible.

This was my first time being a part of a workshop of this magnitude. I now fear CSU Summer Arts has spoiled me. I had such an amazing experience as a guest artist, I would come back and work for CSU Summer Arts again in a heartbeat. I look forward to working with my colleagues at CSU Summer Arts again very soon.



The Sword Master



Left to Right : Joanne Sharp (Assistant Director), Dr. John Welty (President, Fresno State), Dr. Vida Samiian (Dean, College of Arts and Humanities, Fresno State), Jim Spalding (Director), and Dr. Lorie Roth (Assistant Vice Chancellor, Academic Affairs)

CSU SUMMER ARTS – A ONE-OF-A-KIND RETROSPECTIVE

By Lorie Roth, Assistant Vice Chancellor, Academic Affairs

It's one-of-a-kind. There is nothing else like it in the United States. This unique program is CSU Summer Arts. Every summer students from all the California State University campuses come to one location for a month-long festival of the arts.

Summer festivals for students abound throughout the U.S. There is, for example, Tanglewood and the Boston University Tanglewood Institute for high school students; there is Michigan's Interlochen Center for the Arts for grades 3 - 12; there is the North Carolina Summer Dance Institute. The extraordinary difference between these programs and CSU Summer Arts is: (1) that Summer Arts is for college students, not K-12 students; and (2) the fact that Summer Arts welcomes ALL of the arts: theatre, opera, mariachi, painting, sculpture, film, photography and many, many more.

Twenty-five years ago, the CSU "Fine Arts Deans" (as they were called then) along with Hansonia L. Caldwell, who was the "Arts Advisory to the Chancellor," (the position no longer exists) made plans for a program called CSU Summer Arts.

1. Their initial objective was (1) to find a permanent site for the program, far away from a campus, and (2) to create an array of arts programs. The planners intended to have a site that would have a retreat-type of atmosphere, so they considered Idyllwild and the Kirkwood Ski Resort, a place 30 miles from Lake Tahoe.
2. The deans proposed a pilot project for the upcoming program—to be held at CSU Long Beach. Two dance companies, the Bella Lewitzky Company and the Jazz-Tap Ensemble, worked with CSU dance students and talented high-school seniors immersed in a week-long schedule that included concerts, lectures, demonstrations, and master classes. This was the beginning of CSU Summer Arts.
3. The deans also proposed a "Faculty Summer Institute" to address the need for faculty as well as student development.

The CSU Summer Arts program became the first multidisciplinary systemwide arts program in the United States. The program was conducted on the campus of Cal Poly San Luis Obispo from July 6 to August 2, 1986. It showcased an impressive array of creative talent and energy—in dance, music, creative writing, visual arts, theatre, and new technologies. The program allowed CSU students to study with the best artists, choreographers, dancers, musicians, film makers, actors and visual artists, and more. In addition, the program also included an exhibition of the works of CSU students, CSU faculty, and guest artists.

In 1988, the leaders of the program continued their search for a retreat-like permanent site for Summer Arts students and faculty. These were the lofty goals of some CSU visionaries—before the floor fell out from under them.

The recession of the early 1990s nearly put CSU Summer Arts into oblivion. Chancellor Ann Reynolds, a champion of the arts and the creator of the Summer Arts program, departed to another position. Since money was extremely scarce, there would be no permanent site/retreat. In fact, there might be no Summer Arts program at all.

Thanks to former Associate Vice Chancellor Chuck Lindahl, CSU Summer Arts got back on track, and today Summer Arts is thriving. As a complement to Summer Arts, the CSU now features the Media Arts Festival – a film, video, and interactive media competition. In 1990, its inaugural year, 15 CSU campuses provided 152 entries of the students' films and videos. A pre-screening committee consisting of CSU faculty chose 45 finalists who were judged by a professional panel. Academy Award winning director William Friedkin provided the keynote address. The student "Rosebud" awards—including a "Best in Show" prize donated by Steven Spielberg's Amblin Entertainment--were presented by Academy Award winner director Francis Coppola.

The recession of 2010 has been difficult, as was the case 20 years ago. Nevertheless, Summer Arts continues to provide extraordinary opportunities for our CSU arts students.

THANK YOU LORIE

After 16 years in the Chancellor's Office and being a great service to the CSU, Lorie is returning to Ohio. I have had the pleasure of her being my supervisor for those years and it is right to say that she is the best. Summer Arts may not even exist without Lorie's continued support and guidance. Because of this support thousands of students and faculty have been able to experience Summer Arts. There are no words. All I can say is thank you, Lorie. You will be missed and I wish you all the best.

SCHOLARSHIP FUNDRAISING AND OTHER NEWS



Jim busy fundraising

CSU Summer Arts 2010 had a remarkably successful July in Fresno for many reasons. The announcement of the Bill Lahey Foundation grant to Summer Arts certainly was a good thing. That translates to \$11,500 each year in support of our scholarship program. There were some other very wonderful happenings this summer that I would like you to know more about.

The Sony Pictures Foundation gave a gift of \$10,000. I am hoping this will turn into an ongoing relationship and perhaps we will be able to add additional support to our Media Arts Festival.

The Harry M. Ermoian Foundation and the Ralph Ermoian Foundation each gifted \$10,000 in support of the *Steppenwolf School at Summer Arts* workshop. This money is not only in support of our scholarship program but also in support of an event (still in the planning stages) to happen in Fresno next summer as a "thank you" to Summer Arts for being part of the Fresno community for 13 years.

And lastly, I would like to let you know that one of our guest artists from last summer, Klaus Elias Nielsen, a prototyping engineer from LEGO, was so impressed with our *Toy Design* course that he will be making a presentation to LEGO about Summer Arts.

It is really wonderful to get this kind of support.

Jim Spalding, Director
CSU Summer Arts

CSU SUMMER ARTS 2011 COURSE LIST

We're really excited about these upcoming workshops. Check our website in January 2011 for expanded information. All course details subject to change.



Students in Florence



Kronos Quartet. Photo by Jay Blakesberg



Steppenwolf Student Culmination 2010

VISUAL ART/DESIGN

The Art History of Florence

June 12 to July 2, 2011. Coordinated by Christy Junkerman, acjunkerman@sbcglobal.net

- This class will take place in Florence, Italy, and will explore the artwork that made this time and place so relevant.

Contemporary Painting

June 26 to July 9, 2011. Coordinated by Samantha Fields, sam@zerodegreesart.com

- This workshop will be taught by the hottest contemporary artists painting today!

Representing the Figure: Drawing and Painting

July 10 to July 23, 2011. Coordinated by Andrew Dickson, adickson@fullerton.edu

- This workshop will bring Italian artists to Fresno to work with students and create classical style artworks.

THEATRE

The Michael Chekhov Acting Technique

June 26 to July 9, 2011. Coordinated by Hugh O'Gorman, hugh@hughogorman.com

- The inimitable MICHA will be in residence guiding students through the Michael Chekhov acting technique.

Cornerstone Theater Company

June 26 to July 9, 2011. Coordinated by Anne Justine D'Zmura, adzmura@csulb.edu

- Student participants will work with Fresno area residents to create community-based theatre and address community-related issues.

Oregon Shakespeare Festival: Repertory Theatre for Actors and Directors

July 10 to July 23, 2011. Coordinated by Bernardo Solano, bsolano@csupomona.edu

- Student actors and student directors will team up in this intensive workshop designed to give them the skills to be versatile in different repertory styles.

Steppenwolf Classes West at Summer Arts

July 10 to July 23, 2011. Coordinated by John Mayer, jmayer@stan.csustan.edu

- Actors from the Steppenwolf Theatre Company will be in residence working intensively on acting techniques including Viewpoints.

MUSIC

International Chamber Music

June 26 to July 9, 2011. Coordinated by Alexander Walsh-Wilson, asq4@sfsu.edu

- Student musicians will study classical chamber music alongside internationally renowned master teachers using the Marlboro method.

Composer-Performer Collaboration

June 26 to July 9, 2011. Coordinated by Ben Boone, bboone@csufresno.edu

- The Kronos Quartet will be in residence with this workshop, developing new student-composed works.

Jazz and Beyond: A Music Workshop in Improvisation

July 10 to July 23, 2011. Coordinated by Ben Boone, bboone@csufresno.edu

- This workshop will focus on the art of musical improvisation and performance.

Digital Music and Media for Today and Tomorrow

July 10 to July 23, 2011. Coordinated by Elizabeth Sellers elizabeth.a.sellers@csun.edu

- Students will compose music for film trailers, television scenes, interactive video game segments, and cues for feature films.

NEW MEDIA

Storytelling Through Animation

June 26 to July 9, 2011. Coordinated by Rick Vertolli, rvertolli@csuchico.edu

- Once again at Summer Arts, animation students will have the chance to study their craft with renowned professionals in this intensive setting.

Live Television Production

July 10 to July 23, 2011. Coordinated by Howard Ritter, hkritter@sbcglobal.net

- Participants will create and broadcast a live television event.

WRITING

Poetic Prose/Flash Fiction

June 26 to July 9, 2011. Coordinated by Doug Rice, drice@csus.edu

- Students will learn skills for seeing more deeply into their stories by developing telling details of place and of character that stretch beyond mere observation and help them to create larger and richer worlds.

Writing the Short Script That Will Get You Noticed

July 10 to July 23, 2011. Coordinated by Jule Selbo, jselbo@fullerton.edu

- Hone your writing skills in this exciting workshop, taught by some of Hollywood's most well-known writers.